

# AMERICAN PENNY MAGAZINE,

AND

## FAMILY NEWSPAPER.

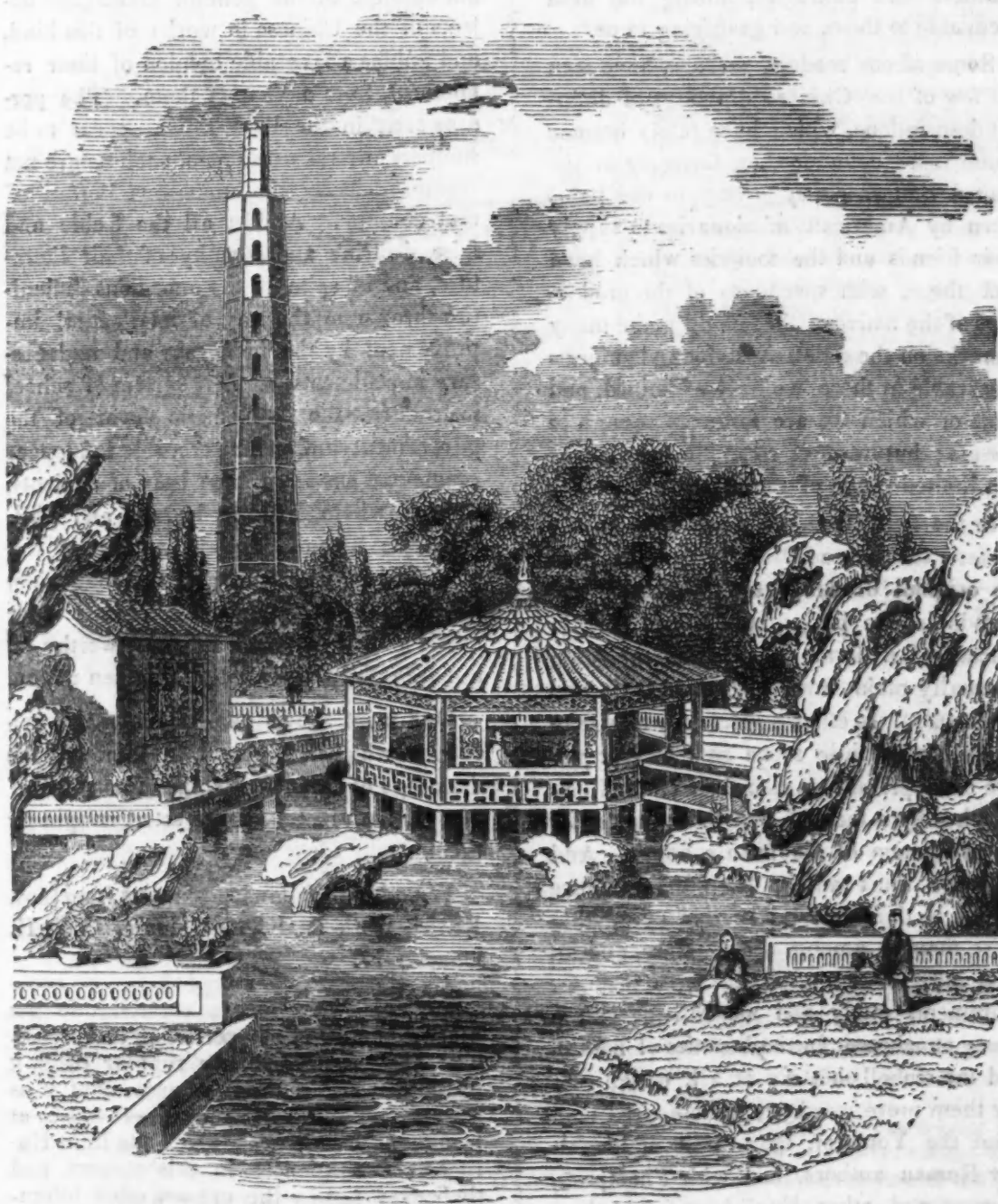
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VOL. I.

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No. 52.



A CHINESE PLEASURE GARDEN.

**A CHINESE PLEASURE GARDEN.**

This print is a copy from one of our favorite class of Chinese pictures, viz., those of real scenes in that peculiar country. Rural sketches, embracing the embellishments of art, always offer particular attractions to the eye of one curious about the state of society which belongs to the country; and, in a scene like this, we may distinctly read certain traits of Chinese manners and character, among the most creditable to them, and gratifying to us.

Some of our readers, perhaps, have seen but few of the Chinese drawings of different descriptions, which have lately become much more common than formerly in the United States, partly owing to the pains taken by American missionaries to supply their friends and the societies which have sent them, with specimens of the productions of the natives. We could make many remarks on the different styles and subjects observable in those we have examined, and some of which we are fortunate enough to possess; but want of room must restrict us to a limited range of remark.

In the first place, we would apprise our readers, that one addition has been made to the original drawing, by introducing the pagoda in the back-ground, from one in Macao, of a form not uncommon, being unusually plain, and destitute of bells and ornaments. In other respects, we may take this secluded little scene as a correct picture of a private garden, laid out and embellished by a man of wealth and taste, for the occupation of his leisure hours. And truly we must admit, from the evidence which is thus laid before our eyes, that there may be among the Chinese, and indeed must be, men possessing a taste for retirement, study and meditation, with a strong attachment for the beauties of nature, and the embellishments of art, which render them more worthy to be compared with Pliny the Younger, than most of his fellow Roman authors, and with Thompson, Cowper and other English writers, than many of these now on the stage who should be their readers.

The scene presented in our print is on the whole pleasing, as it conveys ideas of quiet and seclusion, with a smooth watery surface, and trees and flowers, intermingled with the embellishments of a light and tasteful architecture, and contrasted with little rude rocks, carved in gothic forms, to resemble immense frogs or other aquatic animals. However our taste may differ in the details, we cannot but approve of the general views and objects of the Chinese in works of this kind, and imbibe a favorable opinion of their refinement, from a view of them. The persons seen in the little arbor appear to be studious and reflecting men, such as are not wanting among the numerous literati of that country. Amidst all the feeble and false doctrine and frivolity of their literature, and in spite of the enormous difficulties thrown in the way of intellectual improvement by the numerous and unnecessary impediments of their system of school instruction, the systematic favor of the government and other favorable influences create and sustain a large body of students, some of whom, like the learned and philanthropic Thon-ching, the author of the published in the number of this magazine, in (page 718,) sometimes occupy their minds and their pens with topics worthy of a more refined and a more Christian nation.

Our print shows one of the many evidences which are found in some of the drawings of their artists, that the rules of perspective are not always set at nought by them.

We add the following extracts from Gov. Davis's work on "The Chinese," Vol. II. Chapter 17.

Though the Chinese certainly do not practise the art of perspective in its correctness, or according to any regular rules, it would be a mistake to suppose that it is always entirely neglected. Their artists, at Canton at least, have taken hints from European performances in this respect, and their drawings by the eye are often tolerably correct as to perspective, though light and shade are still neglected. The woodcuts in Chinese books are generally execu-



ted almost entirely in outline, which is occasionally very spirited as well as faithful. The drawings which they chiefly value among themselves are in water colors and Indian ink, sketched in a very slight manner upon either fine paper or silk. A favorite subject with them is the bamboo, which is represented in all the different stages of its growth, from the tender shoot, just appearing above the earth, (when they use it for food, as we do asparagus,) up to the period of its producing its grasslike flowers and seeds.

In connection with drawing and the imitative arts, we may observe that the Chinese style of ornamental gardening, and of laying out pleasure grounds, has been very much overdrawn by Sir William Chambers, in an essay on that subject, which may be considered quite as a work of imagination in itself. Mr. Barrow, however who resided for a considerable time at *Yuen-ming-yuen*, "the garden of perpetual brightness," which is an extensive pleasure ground of the emperor, lying north-west of Peking, and greatly exceeding Richmond Park in extent, has given a favorable account of their taste in this department of the arts. "The grand and agreeable parts of nature," he observes, "were separated, connected or arranged, in so judicious a manner as to compose one whole, in which there was no inconsistency or unmeaning jumble of objects; but such an order and proportion as generally prevail in scenes entirely natural. No round or oval, square or oblong lawns, with the grass shorn off close to the roots, were to be found anywhere in those grounds. The Chinese are particularly expert in magnifying the real dimensions of a piece of land, by a proper disposition of the objects intended to embellish its surface; for this purpose tall and luxuriant trees of the deepest green were planted in the foreground, from whence the view was to be taken; while those in the distance gradually diminished in size and depth of coloring; and in general the ground was terminated by broken and irregular clumps of trees, whose foliage varied, as well by the different species of trees in the group, as by the different times of the year in which they were in vigor; and oftentimes the vegetation was apparently old and stunted, making with difficulty its way through the clefts of rocks, either originally found, or designedly collected upon the spot.

The effect of intricacy and concealment seemed also to be well-understood by the Chinese. At *Yuen-ming-yuen*, a slight

wall was made to convey the idea of a magnificent building, when seen at a certain distance through the branches of a thicket. Sheets of made water, instead of being surrounded by sloping banks, like the glacis of a fortification, were occasionally hemmed in by artificial rocks, seemingly indigenous to the soil. The only circumstance which militated against the picturesque in the landscape of the Chinese was the formal shape and glaring coloring of their buildings. Their undulating roofs are, however, an exception to the first part of the charge, and their projection throws a softening shadow upon the supporting colonnade. Some of those high towers which Europeans call pagodas are well adapted objects for vistas, and are accordingly for the most part placed on elevated situations."

In sculpture, understood as the art of cutting stone into imitative forms of living objects, the Chinese are extremely defective. Their backwardness in this, as well as in other branches of the fine arts, has been justly ascribed to the little communication they have with other nations, and the want of encouragement at home, founded on the policy and practice of discountenancing luxury and promoting labour, particularly to that which is employed in producing food for man. Their sculptured figures in stone are altogether uncouth in form and proportion; but their deficiency in this respect is in some degree made up by a very considerable share of skill in modelling with soft materials. For this reason it is that their gods are never represented in stone, but in modelled clay. No great anatomical skill is called for on these occasions, as the figures are always pretty fully clothed, and exhibit no such specimens of nudity as abound in the Grecian Pantheon. Still the drapery is generally executed with remarkable truth and effect, and this feature often drew the attention of those who composed our embassies, in their visits to the various temples which occurred in the route.

It remains only to say a few words relative to the Chinese art of music. On this point Mr. Hittner, who was attached to Lord Macartney's mission, was of opinion that "their gamut was such as Europeans would call imperfect, their keys being inconsistent, that is wandering from flats to sharps, and inversely, except when directed by a bell struck to sound the proper notes. The Chinese in playing on instruments discovered no knowledge of semitones, nor did they seem to have any idea of counterpoint, or parts in music.

## THE MERCHANTS AND THE APPRENTICE.

AN INCIDENT IN REAL LIFE.

*"To do good is a privilege and guerdon."*

Touching instances of disinterested feeling and manly generosity occasionally occur in the ordinary walks of life—instances calculated to show that much genuine benevolence and brotherly regard still exist between man and man.

Ten or fifteen years ago, an active and sensible lad occupied an humble position in a store in Philadelphia, which, from the nature of the business transacted, was the daily resort for a short time, of a large number of merchants and wholesale dealers. In the course of business, the lad alluded to, made very favorable impressions upon a number of the visitors, and this was manifested in various ways. Frequently they tendered him small sums of money, which he invariably declined, and at the same time expressed his thanks for the kindness and regard that from time to time were exhibited. Affairs continued in this way for a considerable time, until the lad had concluded his apprenticeship, and was twenty years of age.

At this time, a highly favorable opportunity presented, by which the youth could commence business on his own account. But he was poor—very poor, being one of nine orphan children, and it was necessary for him to have at least seven hundred and fifty dollars, to pay off a few obligations contracted by his mother, and to purchase the fixtures and good will of the establishment then offered for sale. What could he do under the circumstances? Without a dollar in the world—one of a large and needy family, with younger brothers and sisters looking up to him in some degree for assistance and support!—And yet, without a struggle, he would certainly fail in life. The chance too: so excellent. He might never have another like it.—He summoned courage and confidence, determined at least to make one effort. Perhaps some of his merchant friends *might* assist him! They had been kind—very kind, and he thought that he could designate several whose proffers of good-will had a deeper source than the lip. He pondered thoughtfully for an hour or two, and his resolution was formed. He remembered two gentlemen who had won his heart by their frankness and kindness when he was little more than a child. They were not rich, but were engaged in active and prosperous trade, and, if so disposed, might venture to loan a few hundred dollars, even to a poor young man who possessed little of worldly wealth beyond correct habits and an upright character.

To call upon them with such an object required no little nerve. But the case was a critical one—the cold world on one side, with a helpless family looking to one of its

feeble members for assistance, and on the other a cheering prospect of comparative independence. Could the dreams of friendship, and benevolence which had relieved and brightened many an hour of toil, be realized? But his resolution was taken; he called first upon one and then upon the other of the merchants, stated his case frankly and without disguise, and asked a loan of three hundred and seventy-five dollars from each, offering to give his notes at stated periods, under the belief that by patience, perseverance and economy, he would not only be able to carry on his business and assist his family, but to pay the money at the time specified. The merchants listened with interest—nay with pleasure. They did not falsify the estimate that had been made of them, but, responding fully to the feelings of the young man, they yielded to his request promptly and cheerfully.

The result was most gratifying. The subject of our sketch prospered abundantly, and was able, not only to provide for himself, but to assist and protect the younger members of the family. As his promissory notes became due, they were taken up and paid fully and promptly.

It so happened, however, that before the last amount was liquidated, a change took place in the feelings and position of the young man, by which it became necessary for him to take to himself a better half. He called upon one of his friends for the purpose of paying the final instalment of the loan, together with the interest, and at the same time he announced his intention of becoming a husband that night. The interest was generously refused, and a few words of friendly, kindly and proper advice were given under the circumstances.

"You have started well in life," said the merchant—"you have by your recent conduct strengthened and confirmed the impression made during your boyhood—and if you should ever need assistance or a friend come to me."

The same evening the marriage took place. But while the ceremony was in progress, a messenger appeared at the door, and inquired for Mr. S——, the groom of the occasion. He obeyed the summons as speedily as possible, and was handed a note. Somewhat confused and surprised, he broke the seal with awkward haste, and lo! a letter of congratulation, from his friend, the merchant, enclosing a note of one hundred dollars—"to assist the young couple in their housekeeping arrangements."

The incident, although simple, is not without its moral. It at least deserves to be held up to others by way of example. The brief story was detailed to us by the party befriended, whose voice trembled with emotion as he spoke. "And there," said he turning to two rosy boys who were sporting in his parlor, "are my earliest born—they bear the names of my benefactors."



Our apprentice is now a master workman. He enjoys a thriving and successful business, is independent in worldly circumstances, and has been the means of assisting several of his brothers and sisters to positions of usefulness and respectability. Would that there were more of the generous and benevolent spirit of the two merchants in the world!—Would that merit and industry were more frequently singled out and assisted! In this case, a whole family has been in some measure redeemed, advanced and placed in the path of usefulness and prosperity. The field is still a wide one. Opportunities of a like character are constantly presenting themselves. May they—and all the good and the gentle-hearted will join us in the prayer—may they be more frequently embraced. May the wealthy discover in such instances, means not only of doing good unto others, but of creating for themselves a source of elevated, virtuous and truly delightful reflection and enjoyment.—*Inquirer.*

#### RUINS IN CENTRAL AMERICA.

A Sculptured Head.—A Sphinx.—Panuco, &c.

*From "Rambles by Land and Water."*

BY E. H. NORMAN.

(The following descriptions will be read with greater interest, after the perusal of pages 721, &c.)

"These ruins," says Mr. Norman, "are situated as near as I could calculate, with the primitive instruments constructed for the occasion, in longitude 98 deg. 33 min. west, and latitude 22 deg. 9 min. north, covering a space of several miles square, and have every appearance of being the remains of a single town. The whole place is completely covered with trees of the largest growth, so thickly interspersed with the rankest vegetation, that even the sun, or daylight itself can scarcely find its way among them. So very dense and dark is the forest, so constant and extensive the decomposition of vegetable matter going on beneath, it impregnates the whole region with a humid and unwholesome atmosphere. It is true that these circumstances have, in a great degree, hastened the dilapidation of the works of human skill around; but nevertheless they furnish indisputable evidence of the great antiquity of those works.

Among these ruins I found a remarkable head, which, with various other relics of antiquity from the same interesting region, I had the honor of depositing in the collection of the New York Historical Society. This head, or rather face, a drawing of which I have the pleasure of here presenting to the reader, resembles that of a female. It is beautifully cut from a fine sandstone, of a dark reddish hue, which abounds in this vicinity. The face, which is of the ordinary life size, stands out in full relief from the

rough block, as if it were in an unfinished state, or as if designed to occupy a place among the ornamental work of a building. In several of its features the lines are decidedly Grecian, and the symmetry and beauty of its proportions have been very much admired. How and where the artist may have obtained his model, and how far the existence of it may be deemed to confirm the statements of Plato and Aristotle, and favor the conjecture of an early settlement on this continent by the Phœnician navigators, I shall not now stop to inquire.

This striking figure I found lying among vast piles of broken and crumbling stones, the ruins of dilapidated buildings, which were strewn over a vast space. It was in a remarkably good state of preservation, except the nose which was slightly mutilated; not sufficiently so, however, to lose its uniformity or destroy the beautiful symmetry of its proportions. The fillet or band of the head dress, which conceals the frontal developments, is unlike any thing found among the sculptured remains in this country, or worn by any of the native tribes.

On discovering this remarkable piece of sculpture—remarkable, considering the place where it was found—I immediately commenced making a drawing of it. Before completing the sketch, I was so struck with its singular beauty and perfection, that I determined to lay violent hands on it and bring it away with me, fearing that a mere drawing would not be a sufficient evidence to the incredulous world of the existence of such a piece of work among the ruins of places which had been built and peopled, according to the commonly received opinion, by a race of semi-barbarians. It was a work of no little labor and difficulty to secure it. But I finally succeeded in giving it a comfortable and safe lodging on the back of my mule, and so brought it to the bank of the river, where I embarked it in a canoe. It had several narrow escapes by the way, but was at length safely landed in New York."

Among the most interesting discoveries made by our traveller in his pilgrimage, was that of the American Sphinx, of which we will allow him to speak for himself:

"The next object which arrested my attention was one, the sight of which carried back my imagination to ages of classic interest, and to the marvels of human art and power, on the banks of the river of Egypt. It was not perhaps a Sphinx in the language of the critical and fastidious antiquarian: but sure I am that no one, however scrupulous for the honor of oriental antiquities, could ever see it without being strongly reminded of the fabulous monster of Thebes, and secretly wishing that he was so far an Œdipus as to be able to solve the inexplicable riddle of its origin. It was the figure of a mammoth turtle, with the head of a man boldly protruded from under its gentle shell. The figure of the amphibious monster measured

over six feet in length, with a proportional width, and rested upon a huge block of concrete sand-stone. The back was correctly and artistically wrought, displaying the exact form and all the scale lines of the turtle in good proportion. There were also in many parts, distinctly visible, fainter lines to show that the peculiar arabesque of that ornamental shield had not been overlooked by the artist.

"All the other parts were equally true to nature. It was much broken and mutilated, especially the human protuberance; but not sufficiently so to destroy the evidences of the skill with which it had been designed, and of the masterly workmanship with which it had been wrought. This head must originally have been an unusually fine specimen of ancient American art. Like all the others found in this region, it has the Caucasian outline and contour, and in its finish and expression is strongly marked with the unmistakable impress of genius. It is rare among these works to meet with an entire head like this. They are generally half buried in the rock from which they were hewn, as if designated to be placed in some very conspicuous position, in the façade or interior wall of a building. This work gives the head complete, and the posterior developments of the cranium, as the phrenologist would say, are those of an intellectual and moral cast—that is to say, they are quite subordinate to the frontal developments. The forehead was originally high and broad, though the mutilated appearance of the upper part, as given in the plate, would leave a different impression. The nose, as far as it remains, is beautifully shaped and finely chiselled, as are also the lips, the chin and the ears.

The probable history and design of the 'American Sphinx'—for such I have taken the liberty to name it—will, I trust, be made a matter of more sober and successful inquiry by some future traveller, more skilled than I can profess to be in antiquarian researches. It is an ample field, strewn on every side with subjects of the deepest interest. And he who shall first, by means of these only records that remain, scattered, disconnected, and crumbling into hopeless decay, decipher some legible tale of probability, and unravel a leading clue to the history of these inexplicable relics, will win and deserve the admiring gratitude of all who were curious to investigate the ever changing aspects of human society.

I had scarcely met with any thing in all my rambles more full of interest than the field I was now exploring, and I never so much regretted being alone. For a well-read antiquarian to talk with—for a curioso in hieroglyphical lore to trace out the mystic lines, and give an intelligent signification to the grotesque images about me—I would have given my last maravedi and the better half of my humble stock of provisions. Frag-

ments of various kinds and of every size and form lay scattered around me on every side, in the immediate vicinity of this 'American Sphinx,' affording in their shapes, though mutilated and imperfect, and in the lines of sculpture still traceable upon many of them, satisfactory *prima facie* evidence of having once composed the ornamental decorations of immense and splendid edifices which now lay in utter ruins at my feet.

The place where I stood had evidently been the site of a very large city, thronged with busy multitudes of human beings, whose minds were cultivated and refined, whose hearts throbbed with human affections and human hopes, and who doubtless dreamed, as we do, that their works would make their names immortal. But where are they? A thousand echoes from the hills and walls around answer—*where?*"

Travelling in the midst of wonders he arrived at Panuco.

"Several days were employed in exploring this neighborhood, our toils being lightened occasionally by the discovery of things new and strange. Among the rest there was one which I deem a very remarkable curiosity—so much so that I shall satisfy myself with presenting that to the reader as the sole representative of the ruins of this interesting spot. It was a handsome block or slab of stone, measuring seven feet in length, with an average of nearly two and a half in width, and one foot in thickness. Upon its face was beautifully wrought in bold relief the full length figure of a man, in a loose robe, with a girdle about his loins, his arms crossed on his breast, his head encased in a close cap or casque, resembling the Roman helmet (as represented in the etchings of Pinelli,) without the crest, and his feet and ankles bound with the ties of sandals.

The edges of this block were ornamented with a plain raised border, about an inch and a half square, making a very neat and appropriate finish to the whole. The execution was equal to that of the very best that I have seen among the wonderful relics of this country, and would reflect no discredit upon the artists of the old world. Indeed I doubt not that the discovery of such a relic among the ruined cities of Italy and Egypt, would send a thrill of unwonted delight and surprise through all the marvel-hunting circles and literary clubs of Europe, and make the fortune of the discoverer. The figure is that of a tall, muscular man, of the finest proportions. The face in all its features is of the noblest of the European or Caucasian race. The robe is represented as made with full sleeves, and, falling a little below the knees, exposes the fine proportions of the lower limbs.

"This block, which I regarded with unusual interest, and would by all means have brought away with me, if it had been in my power, I found lying on the side of a ravine, partially resting upon the dilapidated walls,



of an ancient sepulchre, of which nothing now remains but a loose pile of hewn stones. It was somewhat more than four feet below the present surface of the ground, and was brought to light in the course of excavations, having accidentally discovered a corner of the slab, and the loose stones about it, which were laid open by the rush of waters in the rainy season, breaking out a new and deep channel to the river. The earth that lay upon it was not an artificial covering. It bore every evidence of being the natural accumulation of time; and a very long course of years must have been requisite to give it so deep a burial.

"I caused the stone to be raised, and placed in a good position for drawing. The engraving on the opposite page is a correct and faithful sketch of this wonder of ancient American art, as I left it. Those of my readers who have visited Europe, will not fail to notice a resemblance between this and the stones that cover the tombs of the Knights Templar, in some of the ancient churches of the old world. It must not be supposed, however strongly the *prima facie* evidence of the case may seem to favor the conjecture, that this resemblance affords any conclusive proof that the work is of European origin or of modern date. The material is the same as that of all the buildings and works of art in this vicinity, and the style and workmanship are those of the great unknown artists of the western hemisphere.

"According to Gomara, it was customary with the ancient Americans to place the figure of a deceased King on the 'chest,' in which his ashes were deposited. Is it improbable, when we take into view the progress which the arts has made among these unknown nations, as evinced by the ruins I have recently visited, and others scattered over all this region, that this chest was sometimes, nay, generally, of stone?—that it was, in fact, in the language of oriental antiquity, a sarcophagus? And is it not possible that the tablet which I have here brought to light is that of one of the monarchs of that unknown race by whom all these works were constructed? I am strongly of opinion that it is so, and that a further and deeper exploration in the same vicinity would discover other relics of the same kind, and open to the view of the explorer the royal cemetery of one of the powerful nations of Anahuac."

He thinks, that from the evidence presented in this part of his work, we would be justified in concluding that the people to whom they appertained, had derived their origin from Eastern or North-Eastern Asia. This conclusion, though constructed on materials which would not fully sustain the theory, is interesting and important from the circumstance, that it is in precise accordance with the opinions of Professors RASH and ERMAER, which were based upon extensive researches into the analogies of the languages of these two remotely separated

regions. We cannot conclude this notice, without congratulating the author upon the able fulfilment of the duty he owed his country, of making public his interesting researches. The work cannot fail to attain to a popularity at least equal to that of the author's previous "*Rambles in Yucatan.*"

#### ARRIVAL OF THE HIBERNIA.

*Failure of the Whigs to form a Ministry—  
Return of Sir Robert Peel to the Cabinet.*

The Whigs have utterly failed to form a Cabinet, add Sir Robert Peel and his colleagues, with two exceptions, are re-instated. The Whigs, in their failure to carry on the Government, received very little sympathy from the British public, while the return of the Peel administration has been the cause of an immediate reaction in all branches of business. The money market at once became easier, stocks rose, and a general feeling of confidence was given by all classes. The Whig Cabinet was in all respects the old Melbourne Ministry over again, and its successful re-organization was only prevented by the obstinacy of Lord Grey, who refused to join it. Lord Palmerston was made Secretary of Foreign Affairs. Wilmer and Smith remarks:—

"When Lord John Russell threw up his card there was no alternative but to send for Peel, and the most extraordinary move in this drama of Cabinet-making is, that he felt as little apparent hesitation in resuming his old office, as he evinced promptness in throwing it up. His resumption of power immediately made itself felt in every branch of trade.—Confidence, which had been shattered by the railway panic, because paralyzed when it was known that Peel was out; the markets fell, the funds sunk, business was suspended, and a gloom, a mist, hung over the commercial and trading world. These evils are fast subsiding with the causes which called them into existence. Upwards of ten days have elapsed since it became known that Peel was again Premier and every day has shown improved symptoms in the produce, share, money and other markets. This change appears the more extraordinary from the fact that his future policy is as much a matter of speculation as the new comet—even more undefined, undeveloped. Nobody knows what Peel will do, but every one has confidence in Peel—a singular proof of the hold which one powerful mind has over the sympathies and the prospects of millions of people. The London Examiner wittingly observes in reference to the prevailing feeling, "The beauty of the present juncture is, that nobody knows what Sir Robert Peel is going to do, and yet every body is satisfied that he is the man to do *nobody knows what.*"

The new ministry under Sir Robert Peel is thus officially announced by the Standard.

Sir Robert Peel, First Lord of the Treasury, &c.



AN ITALIAN ROBBER.

"Twenty gold crowns are offered in Rome,  
For the head of the outlaw—and see he is  
down!

Beppo, the brave, without a groan,  
His back against a rock has thrown  
Of the Appenines

But there's not a man, that visage brown  
That dares to face, with its awful frown;  
For a desperate moment gleams his sword,  
Then he falls in death without a word;  
And a renegade priest is asking grace,  
With cross and beads, and his sullen face  
Turn'd the other way."

These lines we hastily wrote, some years ago, in an interrupted attempt to translate some spirited lines, by a French poet, on the death of one of the Pope's banditti.—We had but recently been on the spot long celebrated by their depredations, and had passed along the coast of Terracina in a time of revolution and war.

There are two classes of mountain robbers in Italy, or rather three—that is of persons who sometimes go by the name of bandits. First, those who are so by profession; next, their friends and neighbors, who, through love or fear, sometimes aid or conceal them; and last, outlaws, who resort to their fastnesses, and sometimes to their society for refuge, when driven from their homes in the city or country. Many of these last, especially in our day, are

among the most intelligent, patriotic, high-spirited, well-educated and even of the noble families of Italy. After the late insurrections, particularly that of Rimini, numbers of the flower of the Italian youth were implicated, and fled to the mountains when overpowered by the foreign troops. The pope proclaimed them banditti, and this name was re-echoed by some writers in the United States, who advocate his false and barbarous government; but the Grand Duke of Tuscany showed his opinion of their character, by refusing to betray the confidence they reposed in him by seeking refuge in his territory, and even by sending them safe to France. In fact, the greatest robbers of Italy inhabit the cities, and by arrogant claims on the poor victims of their oppressive system, wring the life-blood from the country, and millions from other lands.

Our print gives a very just idea of the figure, dress, and whole appearance of a bandit, in his gala dress. There is something in the air which reminds us of the men we met in the solitary and gloomy regions of Terracina, after passing on foot and alone, over as much of the ill-reputed territory of Fondi as seemed prudent. Marks of a recent bullet-hole through a centry-box, tales of robbery committed the preceding night, and the skull of a malefactor exposed in a box in the public square, impressed the subject deeply on the mind.





## AFRICAN WARRIORS.

We have before given (*see page 601,*) a print of an Ashantee Warrior, with a brief account of the costume which an army of that nation displayed in the presence of the British expedition, sent to visit them a few years ago. Our present drawing gives a more just idea of the variety of war dresses, arms, and caparisons in use, in that and some of the other military tribes of Western Africa. The following passage from Professor Jameson, gives a brief but interesting sketch of the history of the Ashantees, so far as it has been known in Europe.

This people were first mentioned in the beginning of last century, under the name of Assente or Asienti, and as constituting a great kingdom in the interior,—the same that was described to Mr. Lucas, at Tripoli, as the ultimate destination of those caravans which, proceeding from that city, measure the breadth of Africa. Being separated from the maritime districts, however, by Aquamboc, Dinkira, and other powerful states, they did not come into contact with any European settlement. It was not, indeed, till the commencement of this century that these states were obliged to give way before the growing strength of the Ashantee empire, which at length extended to the borders of the Fantees, the principal people on the Gold Coast. These last were ill fitted to cope with such formidable neighbors. They are a turbulent, restless tribe, and extremely prompt in giving offence, but in battle they are equally cowardly and undisciplined. The king of Ashantee having, not unwillingly perhaps, received from them high provocation, sent, in 1808, an army of 15,000 warriors, which entered their territory, and laid it waste with

fire and sword. At length they came to Anamaboe, where the Fantees had assembled a force of 9000 men; but these were routed at the first onset, and put to death, except a few who sought the protection of the British fort. The victors, then considering the British as allies of their enemy, turned their arms against the station, at that time defended by not more than twelve men. Yet this gallant little band, supported by slender bulwarks, completely baffled the fierce and repeated assaults made by this barbarous host, who were repulsed with considerable slaughter. Seized with admiration and respect for British prowess, the Ashantees now made proposals for a negotiation, which were accepted, and mutual visits were paid and returned. The English officers were peculiarly struck with the splendid array, the dignified and courteous manners, and even the just moral feeling, displayed by these warlike strangers. They, on their side, expressed an ardent desire to open a communication with the sea and with the British, complaining that the turbulent Fantees opposed the only obstacle to so desirable a purpose. A treaty was concluded, and a thoroughly good understanding seemed established between the two nations. The Ashantees, however, made several successful incursions in 1811 and 1816; and on the last occasion the Fantees were obliged to own their supremacy, and engage to pay an annual tribute. The British government judiciously kept aloof from these feuds; but in 1817 a mission was sent, under Messrs. James Bodwich and Hutchinson, to visit the capital of that powerful kingdom, and to adjust some trifling dissensions which had unavoidably arisen.

The mission having set out on the 22d April, 1817, passed over a country covered, in a great measure, with immense and overgrown woods, with a beautiful scenery.



#### INDIAN PICTURE-WRITING.

These rude and simple outlines very justly represent the ordinary style of drawing exhibited by the red-men in their attempts to delineate natural objects, or fancied creatures of different kinds. It seems somewhat strange, that in all their practice, (for drawing is not uncommon among them,) there should never have been found any striking evidence of improvement in the art. Probably their want of skill, and even of taste, may be explained by the fact, that they have objects in view quite distinct from great accuracy of delineation and coloring, entirely independent of them, and always of more real or supposed utility. These are of three classes:

1st. To communicate facts, as by marking on sand, bark, trees, &c., a few signs to indicate who had passed that way, in what direction, and sometimes under what circumstances.

2d. To record events in the life of an individual, the buffalo or other skins are commonly used, of which they make their dresses.

3d. Mystical figures connected with their strange religious superstitions.

Two of these classes of drawing are often combined; for the religious illusions of heathenism, among the Indians, as among many other pagans, are lamentably powerful and extensive in their influence upon the lives of their subjects—more so, alas! than the pure and ennobling doctrines of Christians are upon many of us. The motive which leads an Indian to make a record of an event in the history of his tribe, usually has something selfish in it; and he introduces something connected with his own prowess, even when he engraves on Dighton Rock, or on the cliffs of the Mississippi or Lake Superior.

We wish our readers, however, to receive one idea relating to this subject; and it is one which we never obtained until we had for many years directed an eager curiosity to Indian drawings. It is this; that they

usually have relation to some peculiarity of Indian manners or superstitions, which cannot be fully understood without careful study, or indeed without information which few, very few whitemen have ever obtained. There is a clue to every one of them: but often, and probably almost always, it is by no means so near the surface, as we, civilized men, profound thinkers and extensive readers, are naturally inclined to suppose.

Take the rude and simple figures above. That on the right hand somewhat resembles one engraved on the Dighton rock, and may represent merely a common deer, if connected with a mere matter of fact record, of the first class. It, however, introduced into a group of the second or third kind, it may signify an imaginary, unreal animal, such as the painter has seen in a dream, or such as the priest, or juggler, has taught him to believe exists, with some strange, impossible properties. The animal with a mark drawn from its tongue to its heart, is one of the latter kind; for that mark indicates that the Indian claims a complete control over it, by some mystical power being able to reach its life at his pleasure.



Here figure 11, simple as it is, has a meaning which would require many words to explain to us in full. It is the outline of an Indian sweating-tent, or lodge, which was extensively in use among all the Algonquin race, and other tribes, we know not how far and wide. It is a vapor bath, on a most simple plan, but most convenient and effective for their purposes, and probably on the whole the best feature in their medical system, in which it played an important figure. Our drawing presents a section of the sweating tent. In the middle the Indian lay upon a narrow couch, often spread with sweet herbs, covered with buffalo robes, &c., after the heated stones had been placed beneath, and profusely wet with water, the steam of which filled the whole atmosphere. When covered with perspiration, he hurried to the river, and plunged in, sometimes in cold weather, wrapping himself again in a robe.



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